Presidents at Pops

with Keith Lockhart & the Boston Pops Orchestra

24th Annual 2005

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Presidents at Pops

with Keith Lockhart & the Boston Pops Orchestra

June 1, 2005

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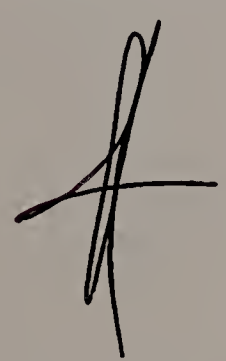
Dear Friends:

I want to welcome you to the 24th annual *Presidents at Pops* celebration. As Chairman of this year's event, I also want to thank the members of the *Presidents at Pops* Committee, Keith Lockhart and the Boston Pops, the Boston Symphony Orchestra and staff, Jack Welch, and all our sponsors for making tonight so successful. Your dedication and commitment to the BSO and the success of this important benefit have been inspiring.

Presidents at Pops is unique because it offers business leaders an opportunity to gather together and pay tribute to music and its positive influence on our community. Funds raised at this event will be distributed to numerous BSO youth programs, including "Days in the Arts at Tanglewood" (DARTS), an arts immersion program for elementary school children, and the "Godparent Program," which introduces students to professional musicians in a classroom setting. *Presidents at Pops* funding will also help the BSO provide an annual series of free chamber concerts in communities throughout Massachusetts, and professional development workshops for music teachers to give them the tools necessary to effectively pass their music knowledge along to students.

As you enjoy tonight's program, I ask you to consider the important role you are playing in helping our young people understand and appreciate music and the arts as we usher the BSO into an exciting new era. Thank you for your generous support and I hope you enjoy your evening.



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Not pictured: Joel Cutler
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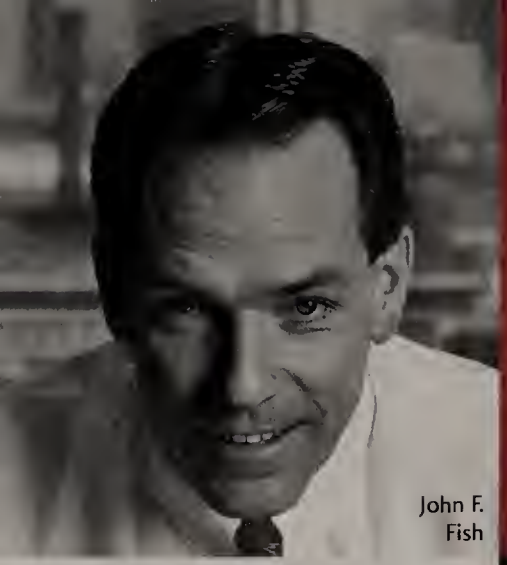
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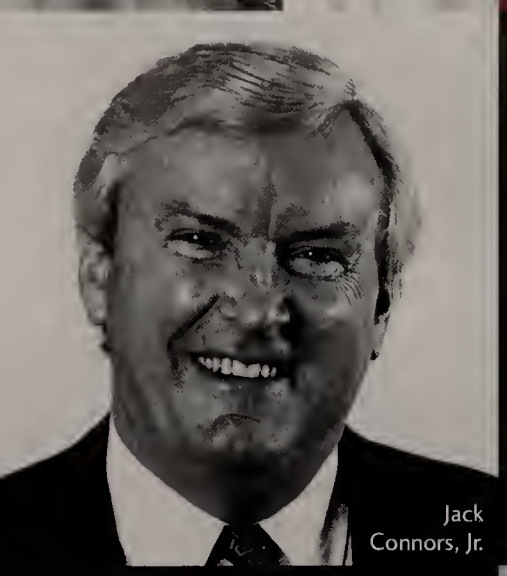
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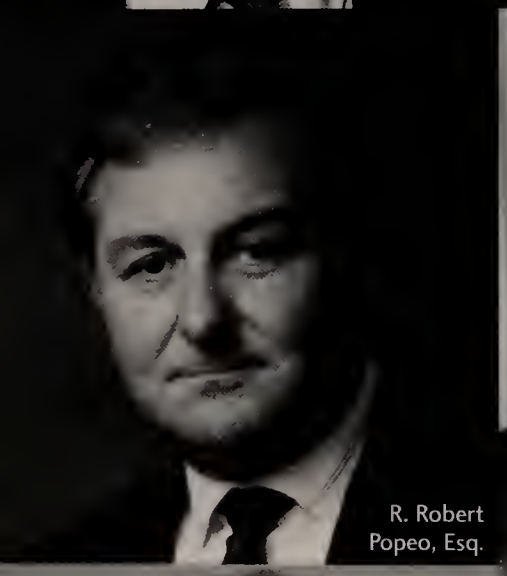
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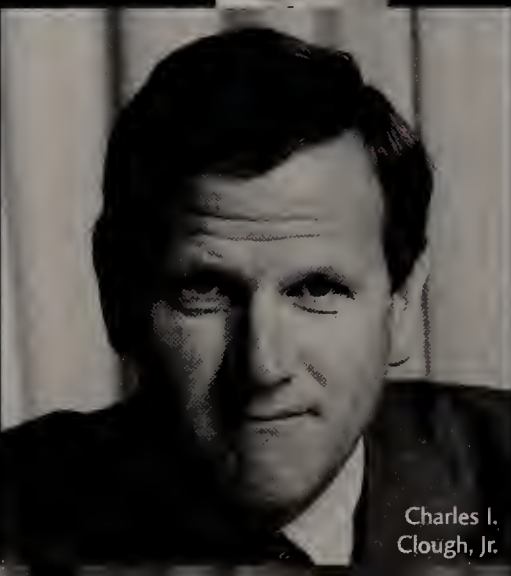
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Tonight's Menu

Presidents at Pops

Wednesday, June 1, 2005

Presented by Max Ultimate Food

First Course

Thai Shrimp Skewer

Mixed Greens with Yellow Pear Tomatoes, Herbed Pecans,
Dried Cranberries and Balsamic Vinaigrette

Entrées

Grilled Herb Salmon on White Bean and Roasted Onion Salad

Teriyaki Orange Beef with Lo-Mein Noodles

Dessert

Strawberry Drizzled with White and Dark Chocolate

Chocolate Mousse Cookie Sandwich

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception and bottles of wine at the floor tables
are provided through the generosity of
United Liquors, Ltd.

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Days in the Arts at Tanglewood (DARTS)

Tonight, corporations and individuals have made contributions to help send deserving 5th, 6th, and 7th grade students to Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp in the Berkshires, founded in 1967. Nearly 400 students from throughout the Commonwealth attend DARTS for one week every July and August. Students participate in daily workshops led by veteran arts educators from across the state, while they concentrate on one arts discipline. In addition, students are immersed in countless forms and aspects of art and culture during daily field trips to Jacob's Pillow, Shakespeare and Co., Berkshire Theater Festival, Norman Rockwell Museum, Clark Museum, and of course, Tanglewood and the Boston Symphony Orchestra. No child is turned away due to inability to pay.

The Boston Symphony Orchestra and the *Presidents at Pops* Committee express their gratitude to the following organizations and individuals for generously sponsoring students for this summer's DARTS program:

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Presidents at Pops Committee Members Peter Welch, Vice President of Strategic Planning and National Development, Suffolk Construction Company, Inc., Kevin Leary, President, Valet Park of New England, and Bob Davis, Partner, Highland Capital Partners, joined by Bob's wife Rita, welcome guests into Symphony Hall.

Wayne Budd, Senior Counsel, Goodwin Procter LLP, and Chet Krentzman, President, Advanced Management Systems, enjoy the pre-concert reception in Symphony Hall.

Presidents at Pops 2004 Chairman Jack Connors, Chairman, Hill, Holliday Advertising, and Committee Member Karen Kaplan, President - Boston, Hill, Holliday Advertising, earned their moment in the spotlight for the record-breaking success of the 23rd Annual *Presidents at Pops*.

The incomparable Vanessa Williams performs with the Boston Pops Orchestra under the baton of Keith Lockhart.

Boston Pops Conductor, Keith Lockhart and Guest Artist, Vanessa Williams, welcome members of the 2004 *Presidents at Pops* Committee backstage. (left to right) Jonathan Crellin, General Manager, The Fairmont Copley Plaza Hotel Boston; Eileen Connors; Chairman Jack Connors; Vanessa Williams; Keith Lockhart; Karen Kaplan; Rich Monaghan, Head of Retail Management, Senior Managing Director, Putnam Investments.

Photos: Miro Vintoniv

About the Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1970

...with "Evening at Pops" on national public television.

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops;* the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride,* the first self-produced recording in the orchestra's history and Keith Lockhart's ninth Boston Pops recording in 10 seasons with the orchestra. *Sleigh Ride* includes 12 holiday favorites performed as only the Boston Pops can, and is available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), *Encore!* (March 2000), the Latin Grammy-nominated *The Latin Album* (September 2000), and *My Favorite Things–A Richard Rodgers Celebration* (April 2002).

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned to Saint Louis in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe,* with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

The Boston Pops Orchestra

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

FIRST VIOLINS
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Juliette Kang
Edward and Bertha C. Rose Chair
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
‡Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
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Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
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* Participating in a system of rotated seating
§ Substituting
‡ On sabbatical leave
° On Leave

1980
Following Fiedler's death in 1979, the BSO appoints a new conductor, film composer John Williams, He preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993
John Williams assumes the title of Laureate Conductor.

1995
Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1997
On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions."

1998
The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999
"The Celtic Album" is nominated for a Grammy and "A Splash of Pops" is released.

2000
A compilation album entitled "Encore!" and "The Latin Album" are released. Symphony Hall marks its centennial.

2001
"The Latin Album" is nominated for a Latin Grammy.

2002
Bruce Hangen is appointed Principal Pops Guest Conductor. "My Favorite Things: A Richard Rodgers Celebration" is released.

2003
The July Fourth Esplanade concert is telecast for the first time on a major network, CBS.

2004
POPSearch, a talent competition for singers, is launched with great success.

2005
Keith Lockhart celebrates his tenth anniversary as Boston Pops Conductor.

Tonight's Program

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*

Wednesday evening, June 1, 2005, at 8

KEITH LOCKHART conducting

PRESIDENTS AT POPS

Festive Overture, Opus 96 — Shostakovich

Jeux Deux for Hyperpiano and Orchestra (world premiere) — Machover
with interactive images by Marc Downie
MICHAEL CHERTOCK

INTERMISSION

Presenting

NATALIE MacMASTER
with
Brad Davidge, guitar, and Allan Dewar, piano

INTERMISSION

Highland Cathedral — arr. Hollenbeck
Iain Massie, bagpipes

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Magh Scola — Fahey-Hollenbeck

Riverdance — Whelan-Hollenbeck

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall.
Special thanks to American Airlines and The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

About *Jeux Deux*

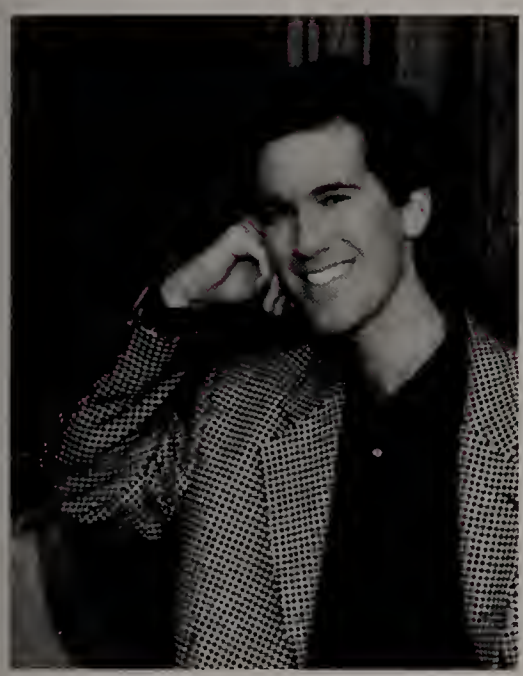
***Jeux Deux* for HyperPiano and Orchestra (2005)** by Tod Machover (b.1953)
with interactive images by Marc Downie

Jeux Deux by Tod Machover is a concerto for HyperPiano and Orchestra, commissioned by Keith Lockhart and the Boston Pops, who are presenting the premiere and subsequent performances at Symphony Hall this month with pianist Michael Chertock. The title is a playful reference to Debussy's *Jeux*, which is a spiritual antecedent of the new piece, as well as being (almost) French for "2-person game," reflecting the work's back-and-forth dialogue between piano and orchestra and between soloist and hyperized piano. *Jeux Deux* represents a new phase in Machover's Hyperinstrument work, since both piano and orchestra are purely acoustic with no amplification or electronic enhancement. Instead, the solo instrument is a Yamaha Disklavier Grand which records and plays back with great musical and performance accuracy. With the addition of hyperinstrument software, the Disklavier can also augment, transform, or splinter music played by the soloist. This HyperPiano thus becomes a formidable foil, at times weaving intricate contrapuntal embellishments, at others creating cascading textures that seem to envelop the entire orchestra. *Jeux Deux* is composed of three compact movements played without break. The first movement is like a rapidly flowing mountain stream, quiet and slightly mysterious; the second movement is slow and melodic, with suggestions of gentle birdsong; in the final movement, these "birds" break into a jaunty, faintly gallic melody, with piano and orchestra building together to a wild finale. Another special feature of *Jeux Deux* is a live visual component designed by exciting young interactive artist Marc Downie. Projected on large-screen above the orchestra, these sinuous images follow the soloist's notes and gestures, providing subtle visual reinforcement of the music's form and continuity, as well as magnification of delicate touch and virtuosic "hyperization."

Tod Machover

Tod Machover's music is highly regarded for breaking traditional artistic and cultural boundaries, offering a unique and innovative synthesis of acoustic and electronic sound, of symphony orchestras and interactive computers, and of operatic arias and rock songs. Machover is also noted for inventing new technology for music, especially his hyperinstruments that use smart computers to augment musical expression and creativity. He has designed these hyperinstruments for some of the world's greatest musicians, from Yo-Yo Ma to Prince, as well as for the general public and for children, as in the *Toy Symphony* project, which was launched in Europe in spring 2002 and toured the United States and Asia during the 2002-03 season. Machover received his degrees in musical composition from the Juilliard School, where he studied with Elliott Carter and Roger Sessions. From 1978 to 1985 he was Director of Musical Research at Pierre Boulez's IRCAM institute in Paris. Since 1985 he has worked at the MIT Media Lab in Cambridge, Massachusetts, where he is currently Professor of Music and Media and head of the Lab's Opera of the Future group. He is also a Founding Member of Media Lab Europe in Dublin. Tod Machover's music has been performed and commissioned by many of the world's most prestigious arts institutions, including the Los Angeles Philharmonic, the San Francisco Symphony, the Centre Pompidou, the London Sinfonietta, Houston Grand Opera, Lincoln Center for the Performing Arts, the Ensemble InterContemporain (Paris), the Ensemble Modern (Frankfurt), and the Tokyo String Quartet. His work has received numerous awards and prizes, including a "Chevalier de l'Ordre des Arts et des Lettres," one of France's highest cultural honors, and the first DigiGlobe Prize in Interactive Media from the German government. He has composed five operas, including the science fiction *VALIS*, the celebrated audience-interactive *Brain Opera* (permanently installed at Vienna's House of Music), and the more traditional *Resurrection*, released on CD by Albany Records. Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, Tod Machover is working on opera projects for the Opéra de Monte-Carlo, New York City Opera, and Los Angeles Opera.

Guest Artists



Michael Chertock

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique du Montreal, the Toronto Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony, and the Dayton Philharmonic. In January 2005 Mr. Chertock performed Gershwin's Concerto in F with Mr. Lockhart and the National Youth Orchestra of London. He has toured Asia with the Boston Pops and with the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony Orchestra's recording of *Petrouchka* with Paavo Järvi generated rave reviews in *Gramophone* and *American Record Guide*. Michael Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. This evening he performs with the Boston Pops Orchestra the world premiere of Tod Machover's *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. Michael Chertock first performed publicly at the age of eleven, and at age fourteen he performed on live television in Guam. At seventeen, he performed Rachmaninoff's Piano Concerto No. 3 with Andrew Litton. In 1994 he released *Cinematic Piano*, his first compact disc on the Telarc label, a collection of his original arrangements of music from the movies. The recording has sold more than 30,000 units worldwide. Since then he has recorded three more discs with Telarc—*Palace of the Winds*, *Christmas at the Movies*, and *Love At the Movies*—which have been praised for their lush, original arrangements and exquisite technical facility. Mr. Chertock began conducting in 2001 when he stepped in for Maestro Carmon De Leone in performances of Cincinnati Ballet's *The Nutcracker*. Currently conductor of the Blue Ash-Montgomery Symphony, located in suburban Cincinnati, Ohio, Mr. Chertock frequently composes and arranges music for that orchestra's concerts. He also serves as Artistic Director of Linton Music's Peanut Butter and Jam Sessions, an interactive music series geared toward children aged two to five. In June 2004 Mr. Chertock was appointed assistant professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division), and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986. His upcoming engagements include solo performances with the Chattanooga Symphony, the San Diego Symphony, and the Cincinnati Pops Orchestra. Michael Chertock makes his home in Cincinnati, where he is principal keyboardist with the Cincinnati Symphony Orchestra. Most Sundays you can find him playing the organ for services at St. Barnabas Episcopal Church, where he also directs a music ministry for prisons.

Natalie MacMaster

The recipient of eleven East Coast Music Awards, including 2002 Entertainer of the Year, Natalie MacMaster has been named Fiddle Player of the Year the past five consecutive years by the Canadian Country Music Awards. She has won two Juno Awards (Canada's equivalent of the Grammy), and received a Grammy nomination for the album *My Roots Are Showing* in 2002. Her other albums include *In My Hands* and *Blueprint*. She has shared the live performance stage with acts ranging from Carlos Santana to the Chieftains, Paul Simon to Luciano Pavarotti, Alison Krauss to Mark O'Connor, and dozens of world-class symphony orchestras. She performed on ABC Television's New Year's Eve broadcast at the special request of one of her greatest fans, host Peter Jennings. She has created, financed, and produced her own nationally broadcast network TV special. Two of her CDs have charted on *Billboard*'s Top 20 Selling World Music charts. Four of her previous five CD releases have been certified "gold" (50,000+ sales) in Canada. Her exhaustive touring schedule has taken her from stages in Hawaii to Antarctica, Alaska to Japan, from Scotland to Italy, Germany to the Hollywood Bowl and beyond. She is often referred to as "the busiest woman in the Canadian music business." TV, radio, and print advertising campaigns have featured and incorporated her music and image, as well as countless charities and fundraisers big and small alike. Having made her Boston Pops debut in 2003, she returned last year for a performance taped for *Evening at Pops*. Natalie MacMaster is not just a fiddle player. She's a world-class dancer, internationally renowned concert performer, and one heck of a down-to-earth person. What music is to Natalie MacMaster is evident in the eyes and on the faces of her fans during any of her concerts; the sheer joy of performance; the absolute love of the music; an unspoken knowledge that something special is being shared. As a nine-year-old growing up in the musically and culturally rich community of Troy, Inverness County, Cape Breton Island, Nova Scotia, Canada, she was perfectly placed to get her start. It was at nine that she first picked up the fiddle and our exciting journey began. It continues still.

Tanglewood Festival Chorus

John Oliver, *Conductor*

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart (most recently on the Pops' new holiday recording, *Sleigh Ride*) and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River,* Steven Spielberg's *Saving Private Ryan,* and John Sayles's *Silver City.* In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy.* The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

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For Symphony Hall Concert and Ticket Information, call (617) 266-1492. For Boston Symphony/Boston Pops concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit our web site (see below), or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

The BSO's Website (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the Event of a Building Emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The Box Office is open from 10 a.m. until 6 p.m., Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To Purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets on a major credit card, or to make a reservation and then send payment by check, call SymphonyCharge at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a $5 handling fee for each ticket ordered by phone or online.

For Patrons with Disabilities, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TTD/TTY (617) 638-9289.

Please Note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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Lost and Found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

Friends of Pops: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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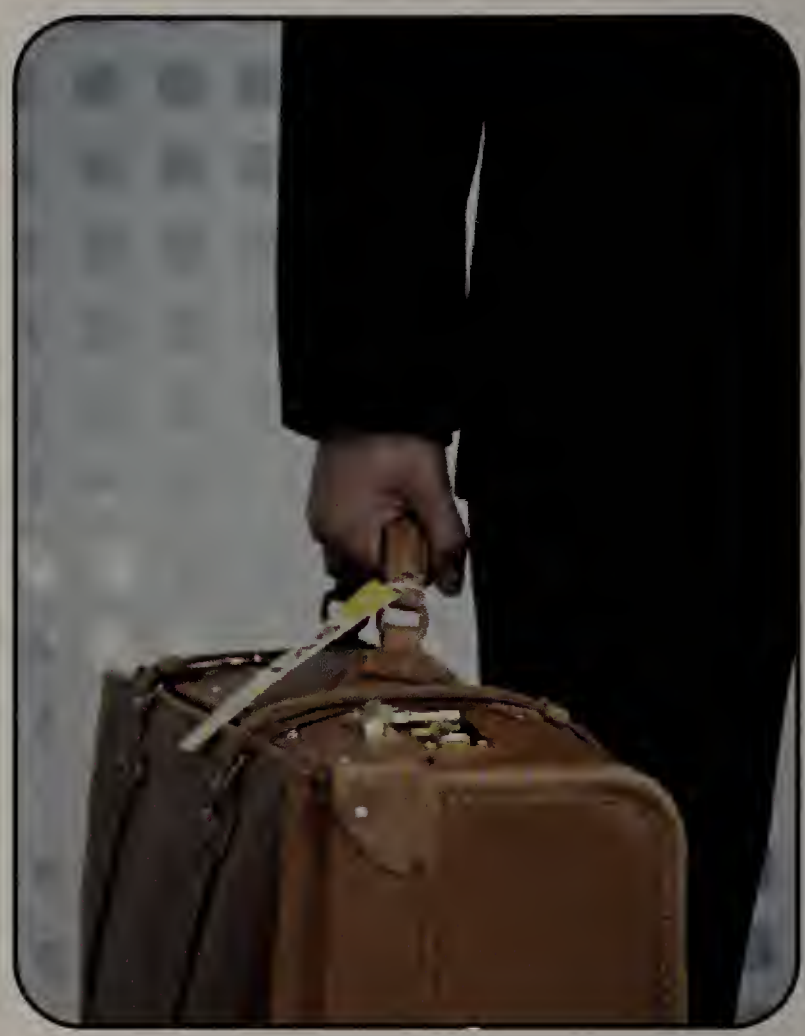

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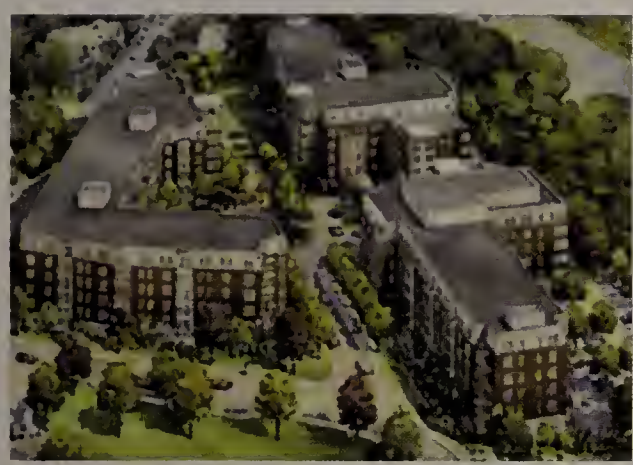

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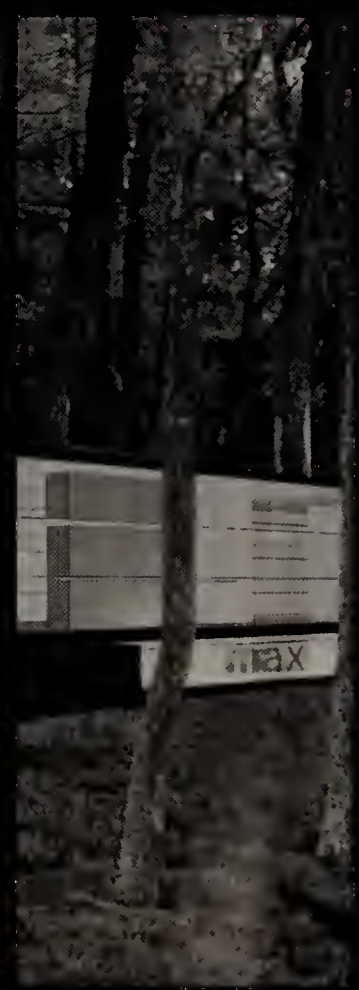

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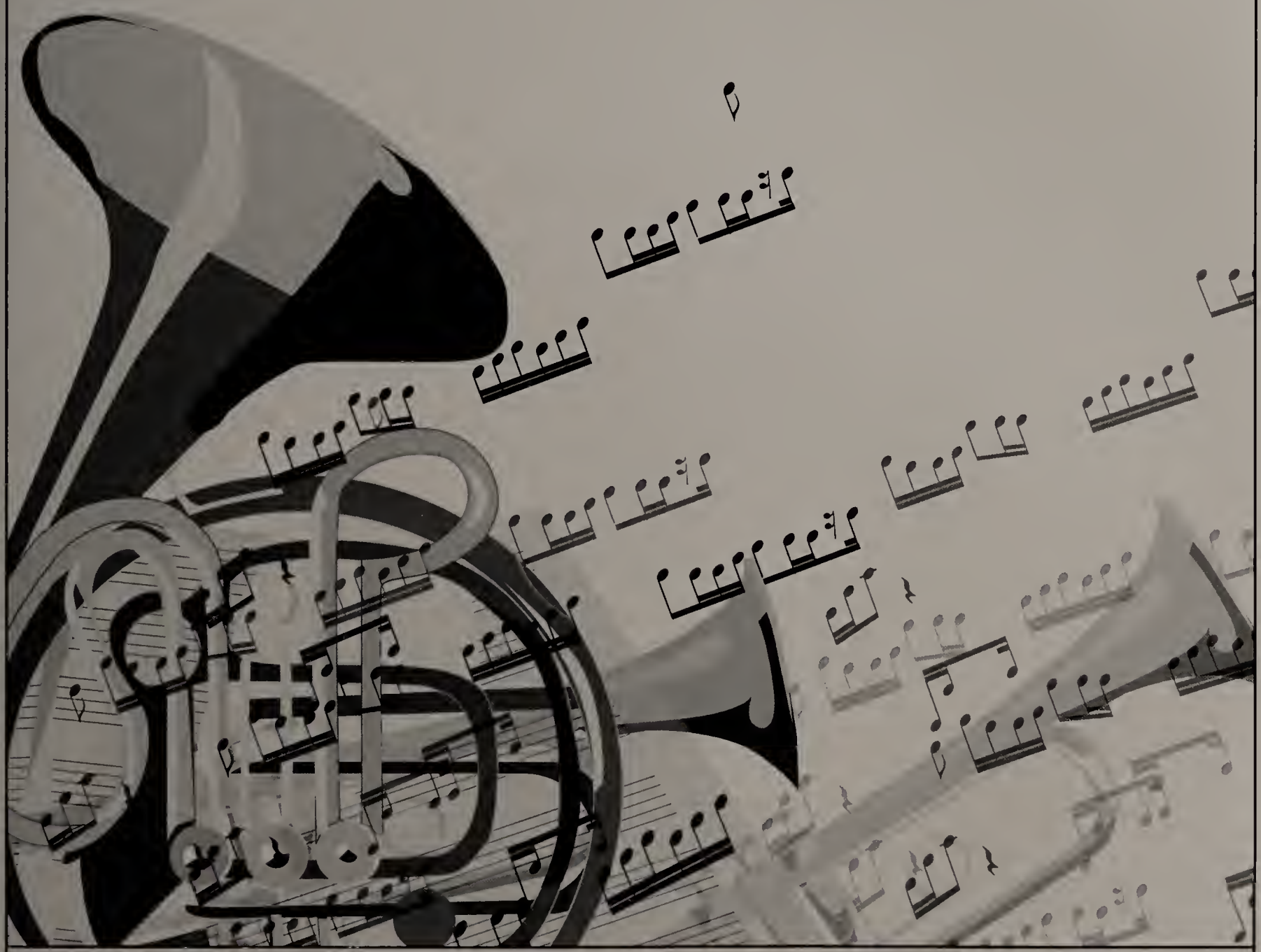

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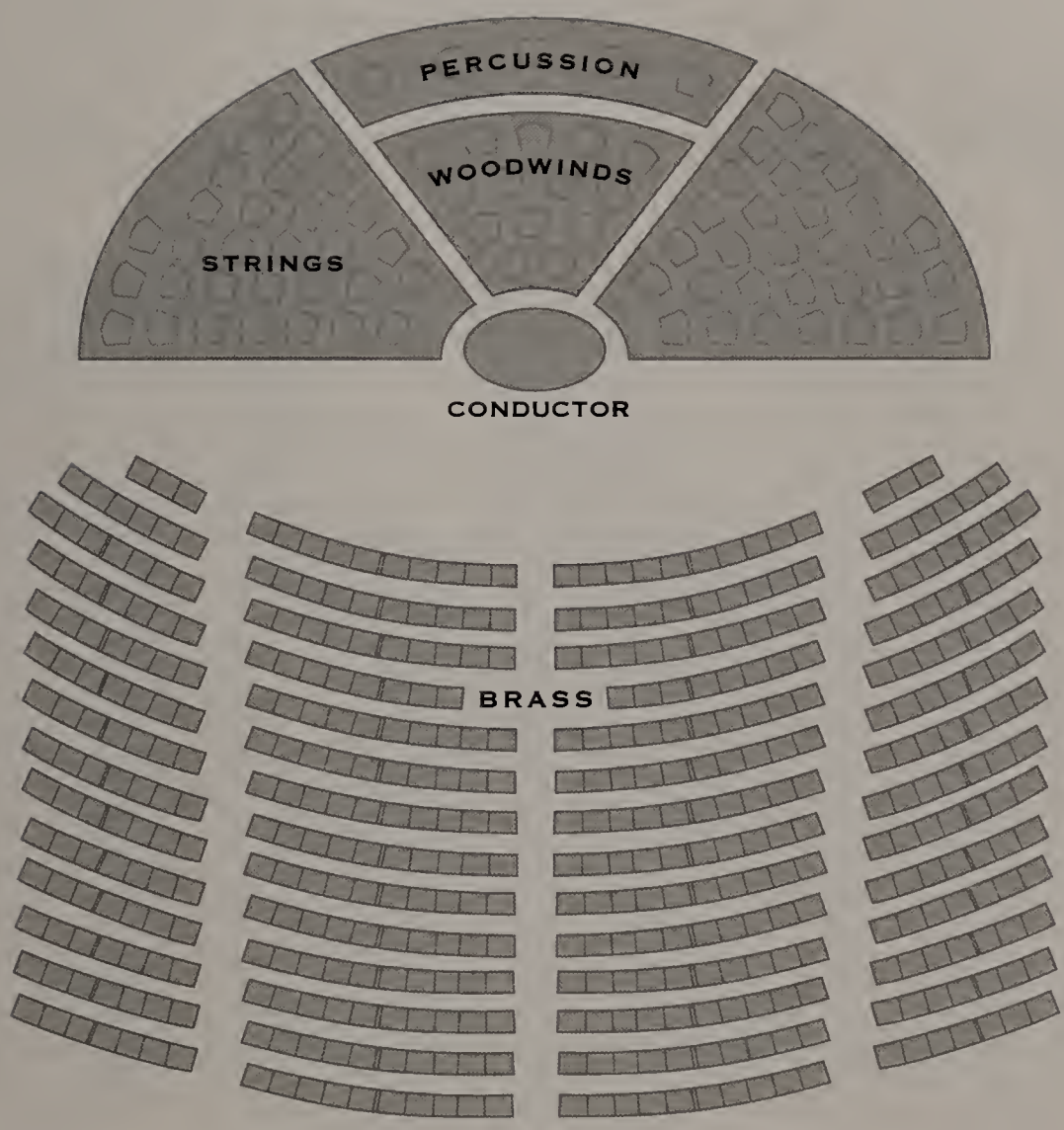

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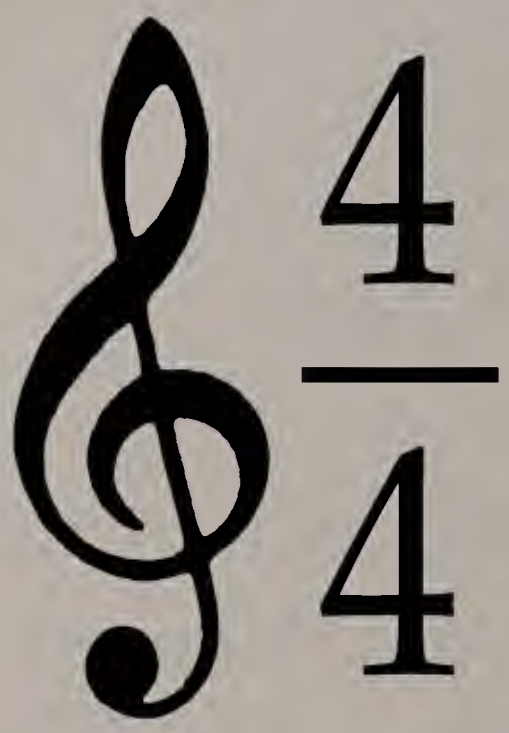

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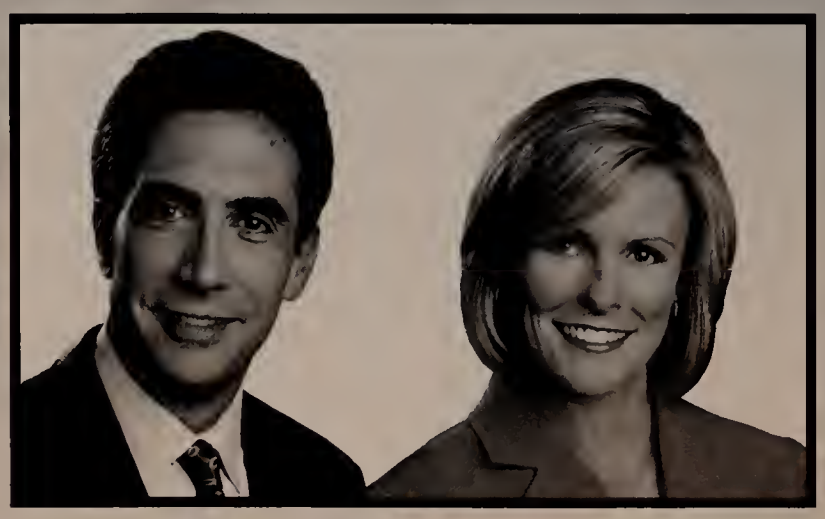

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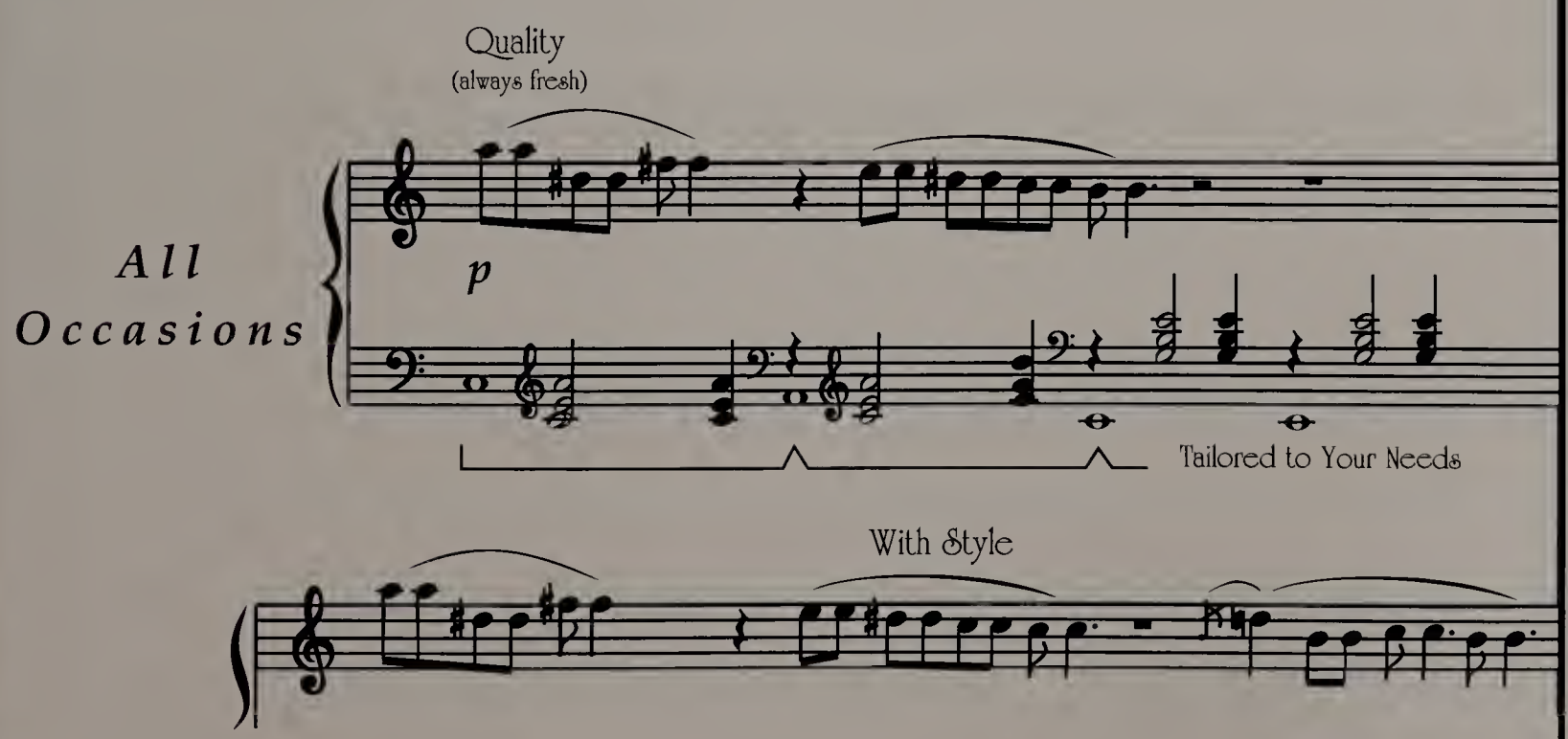

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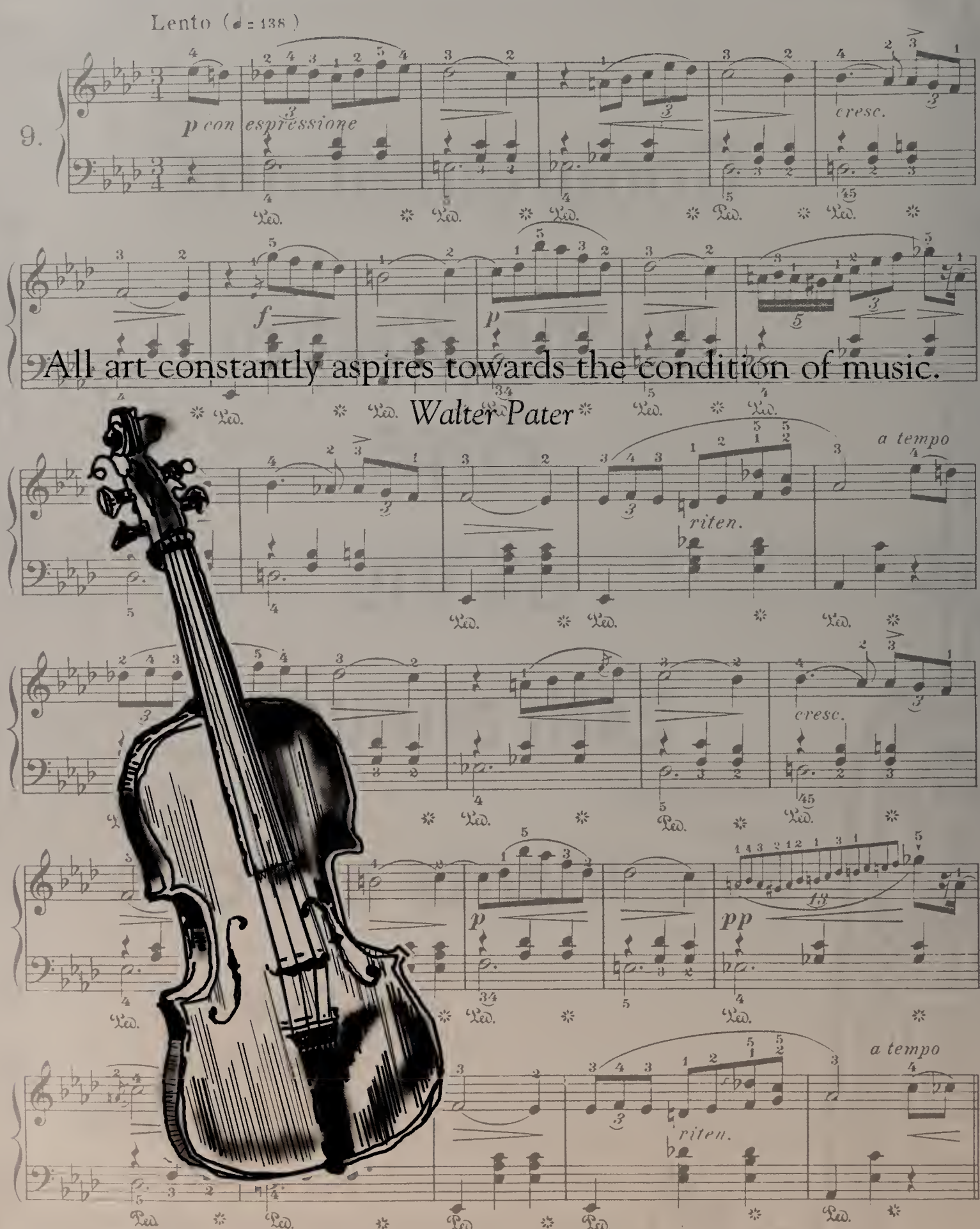

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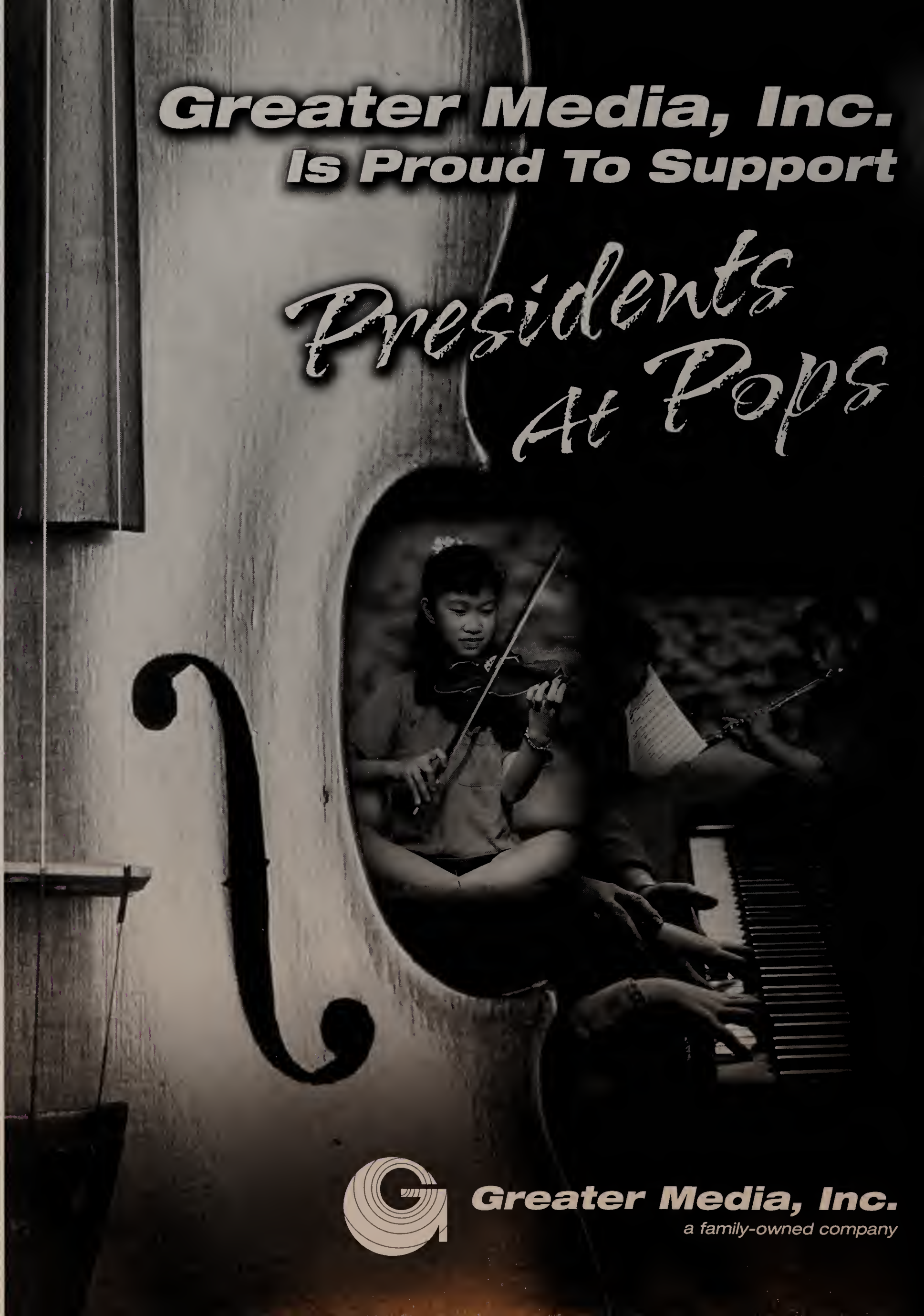

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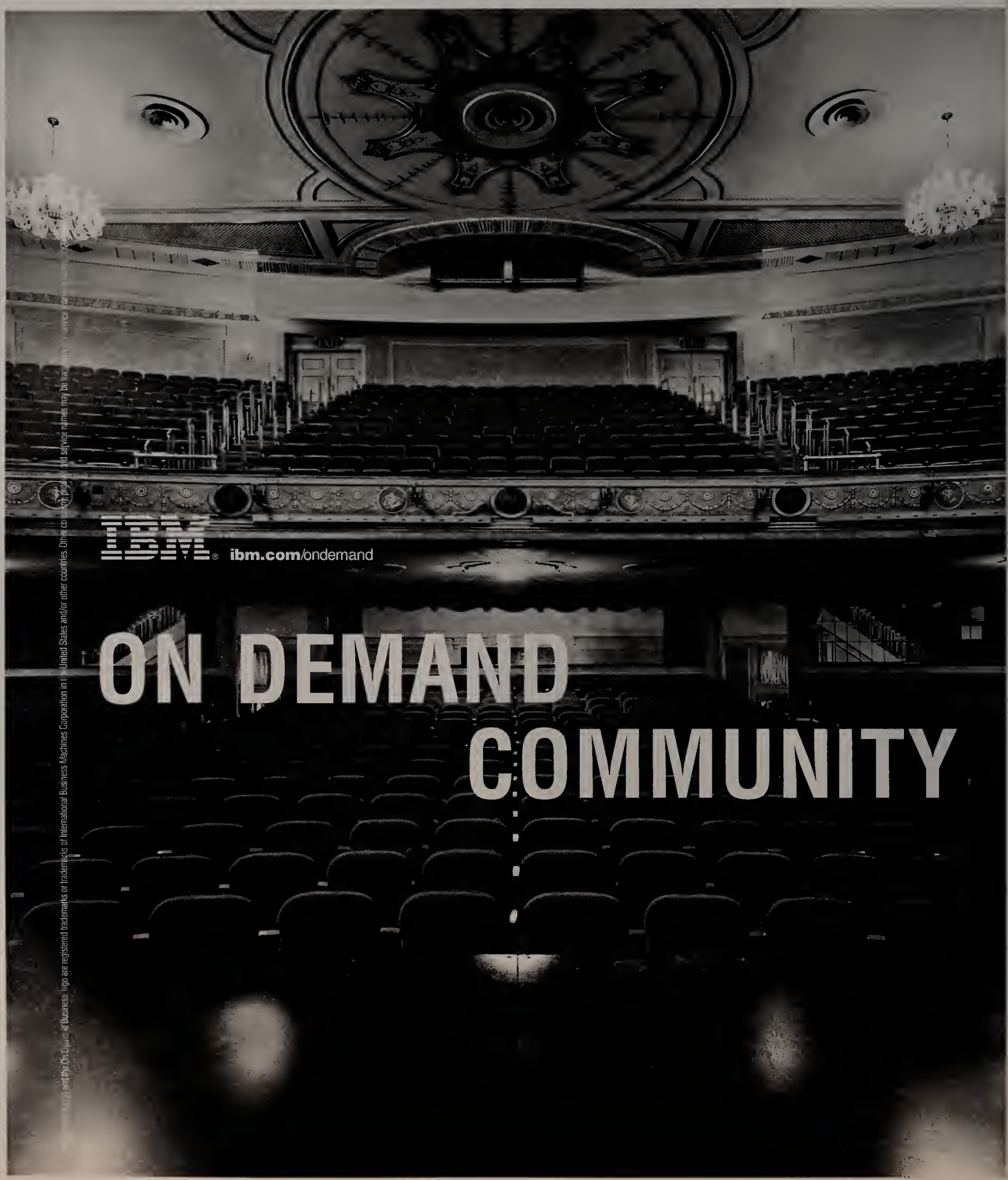

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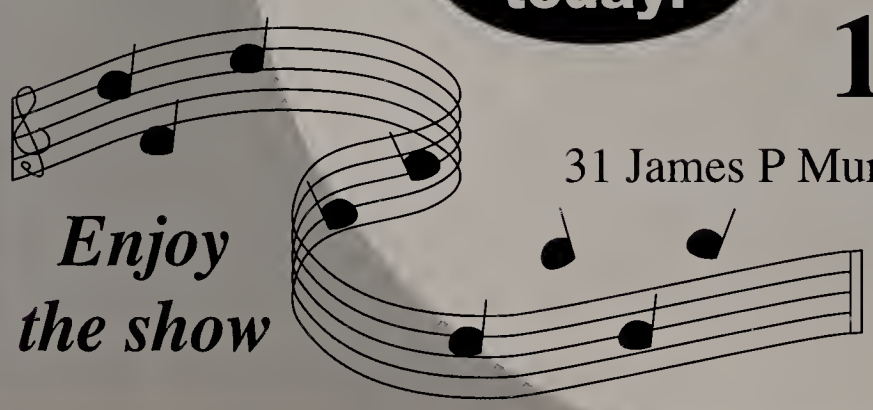

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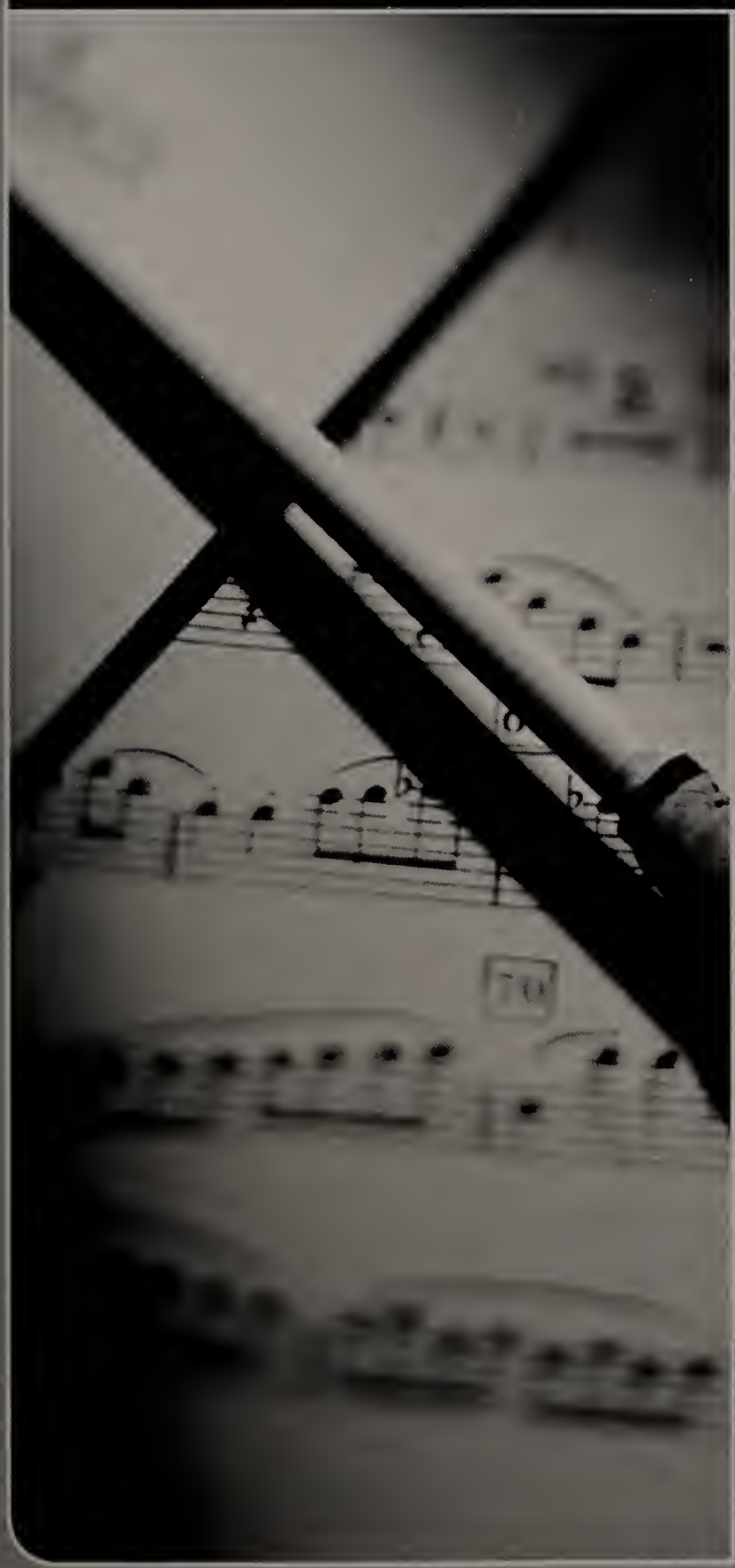

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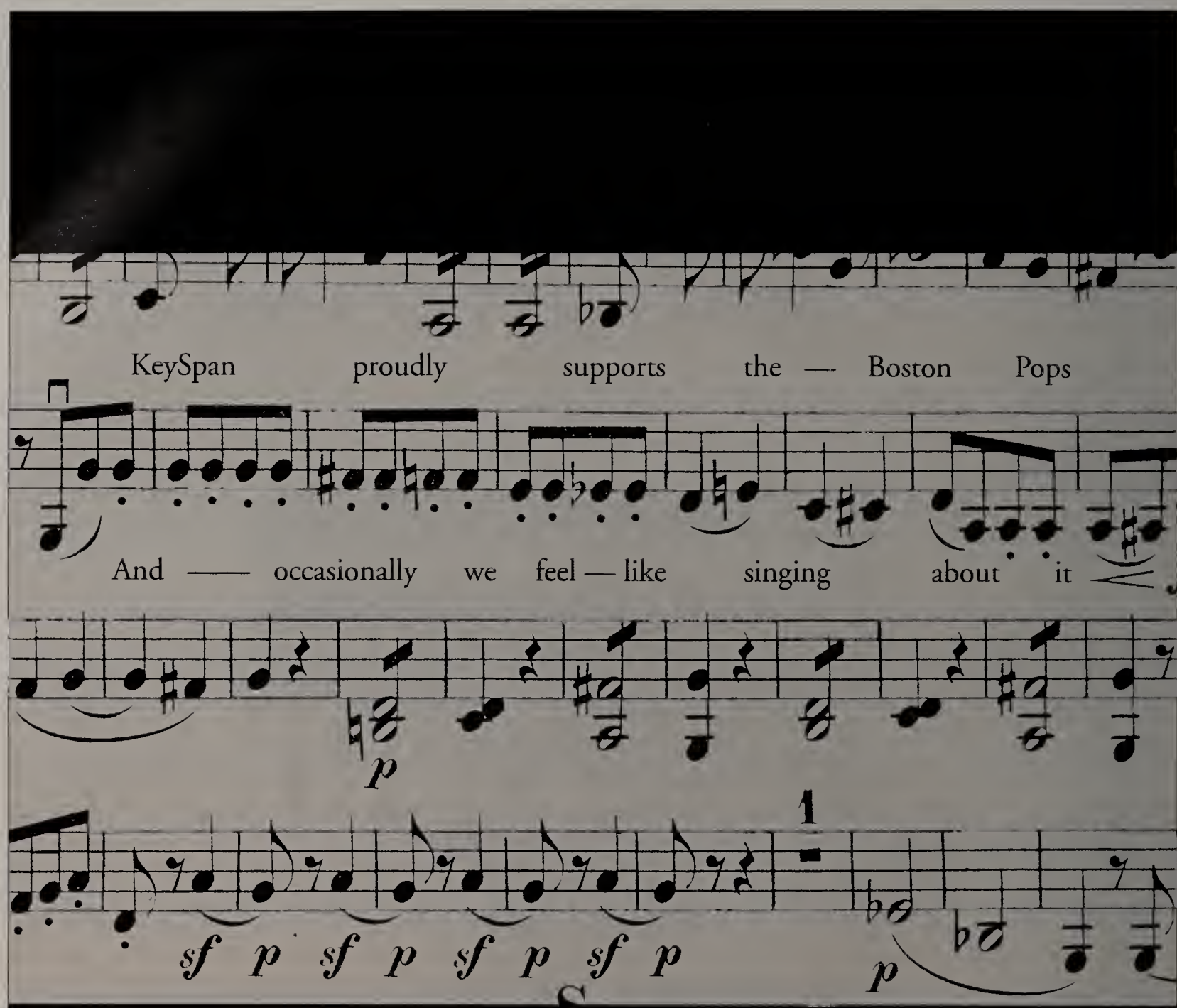

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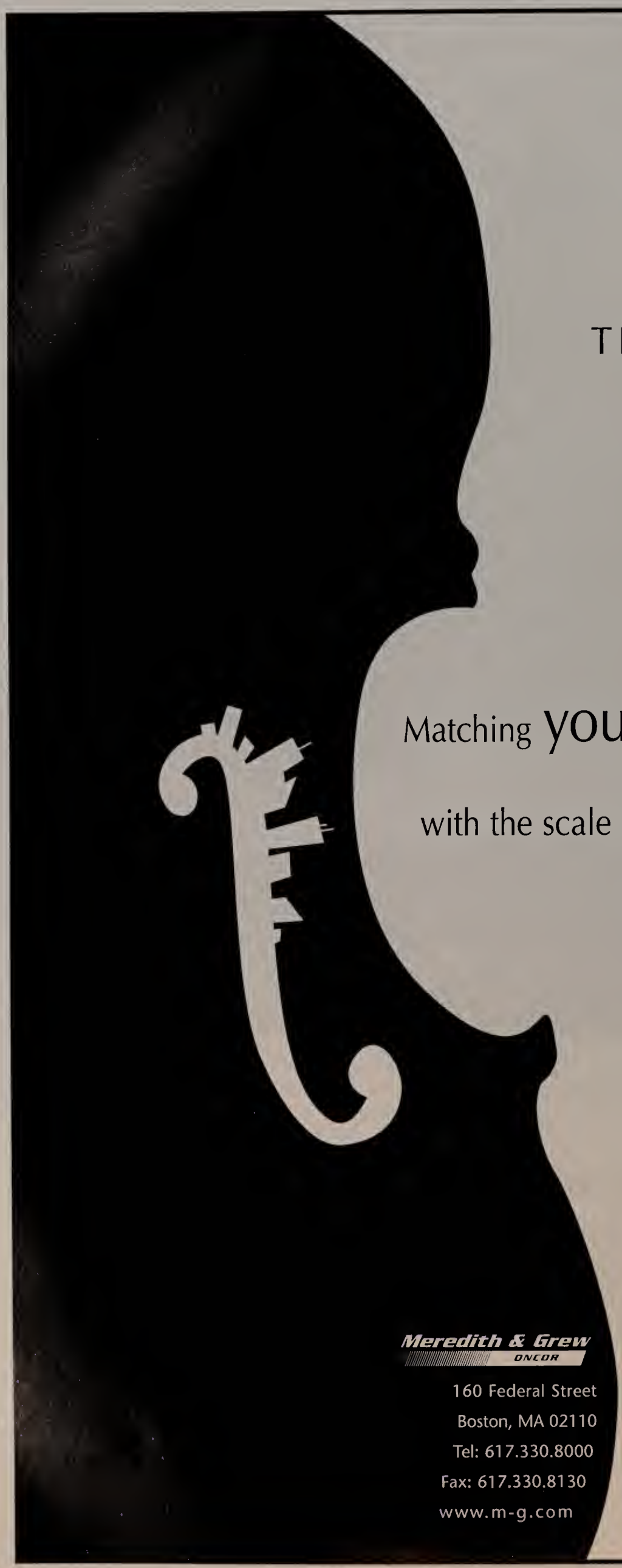

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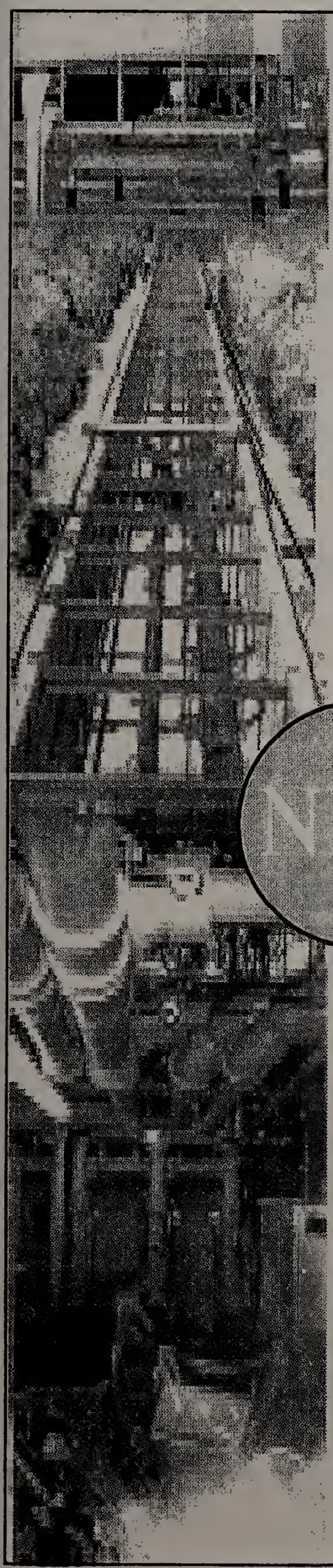

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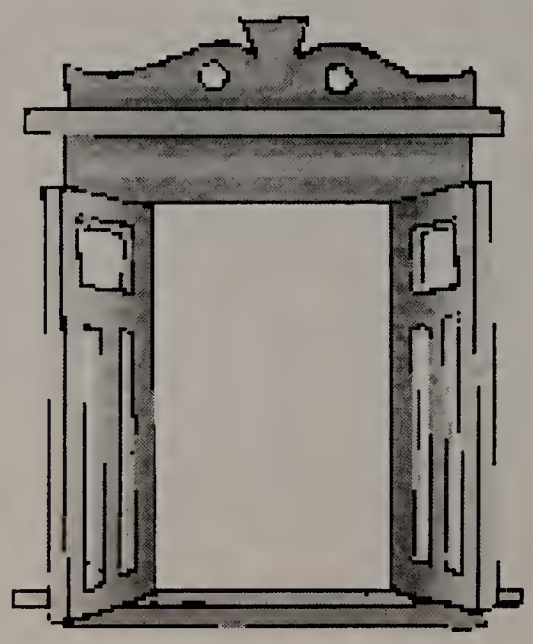

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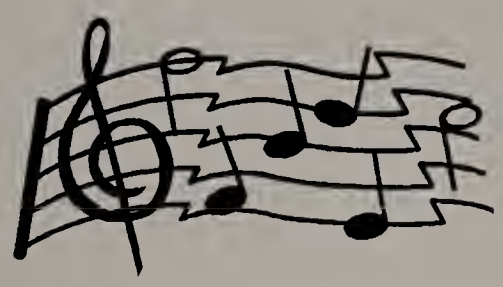

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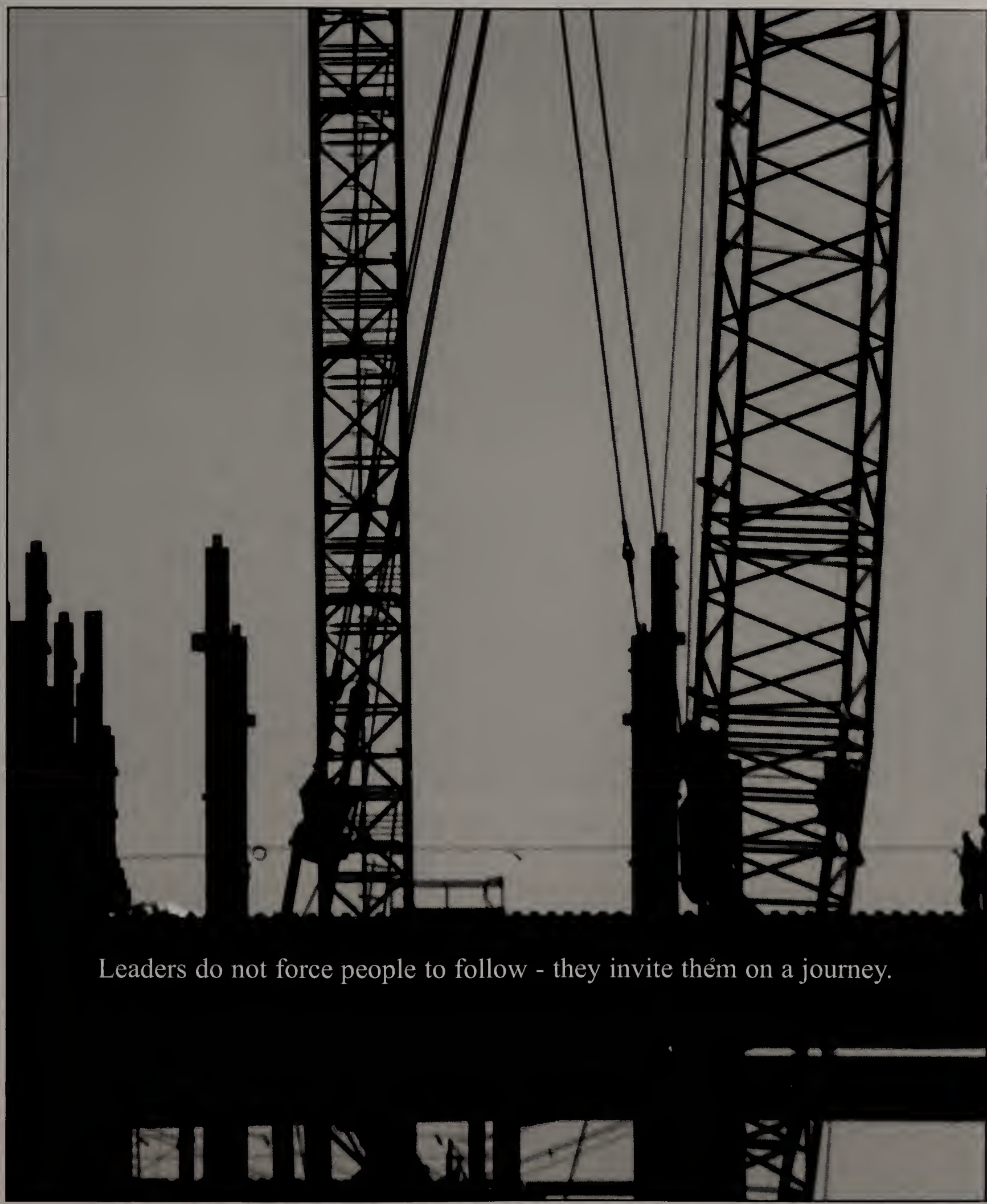

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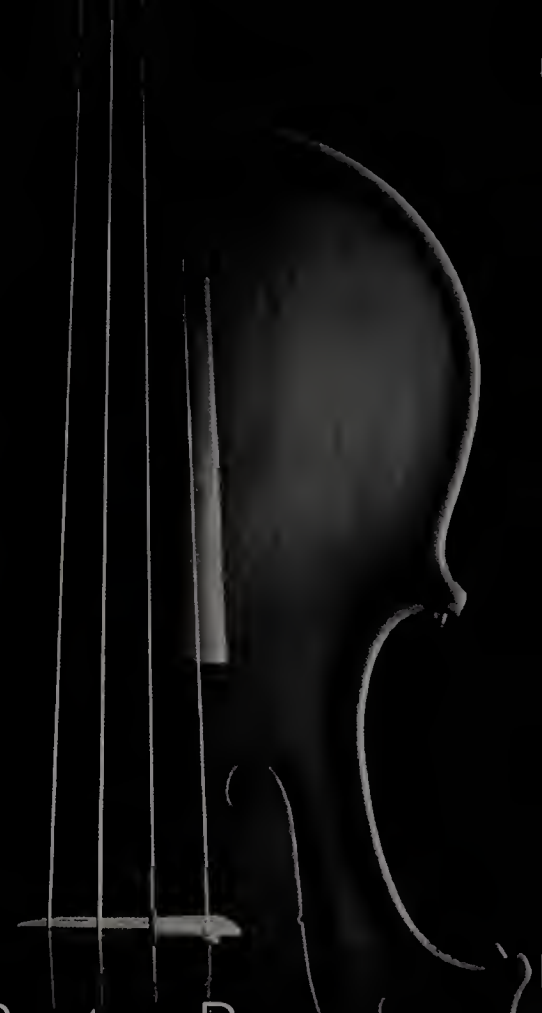

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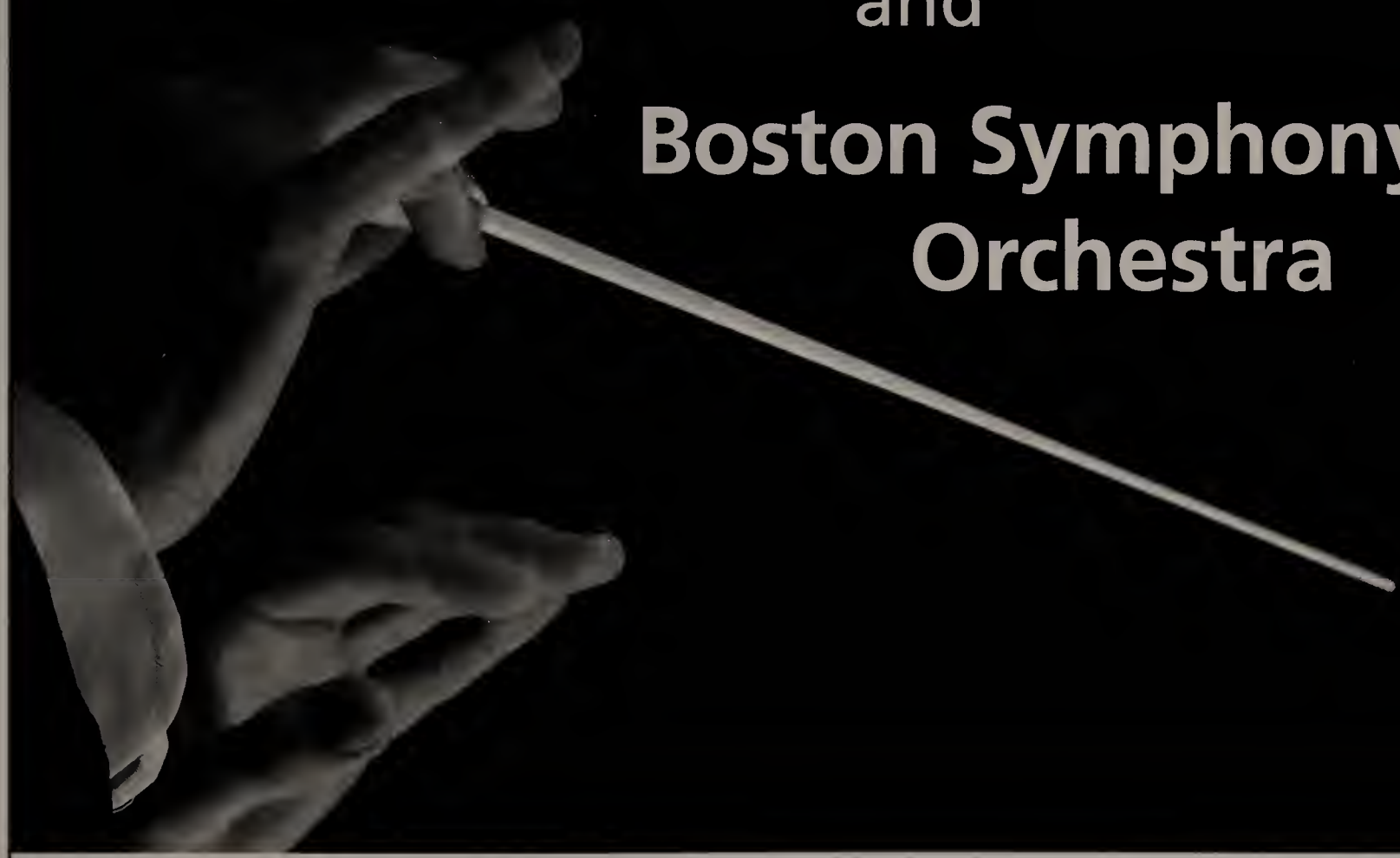

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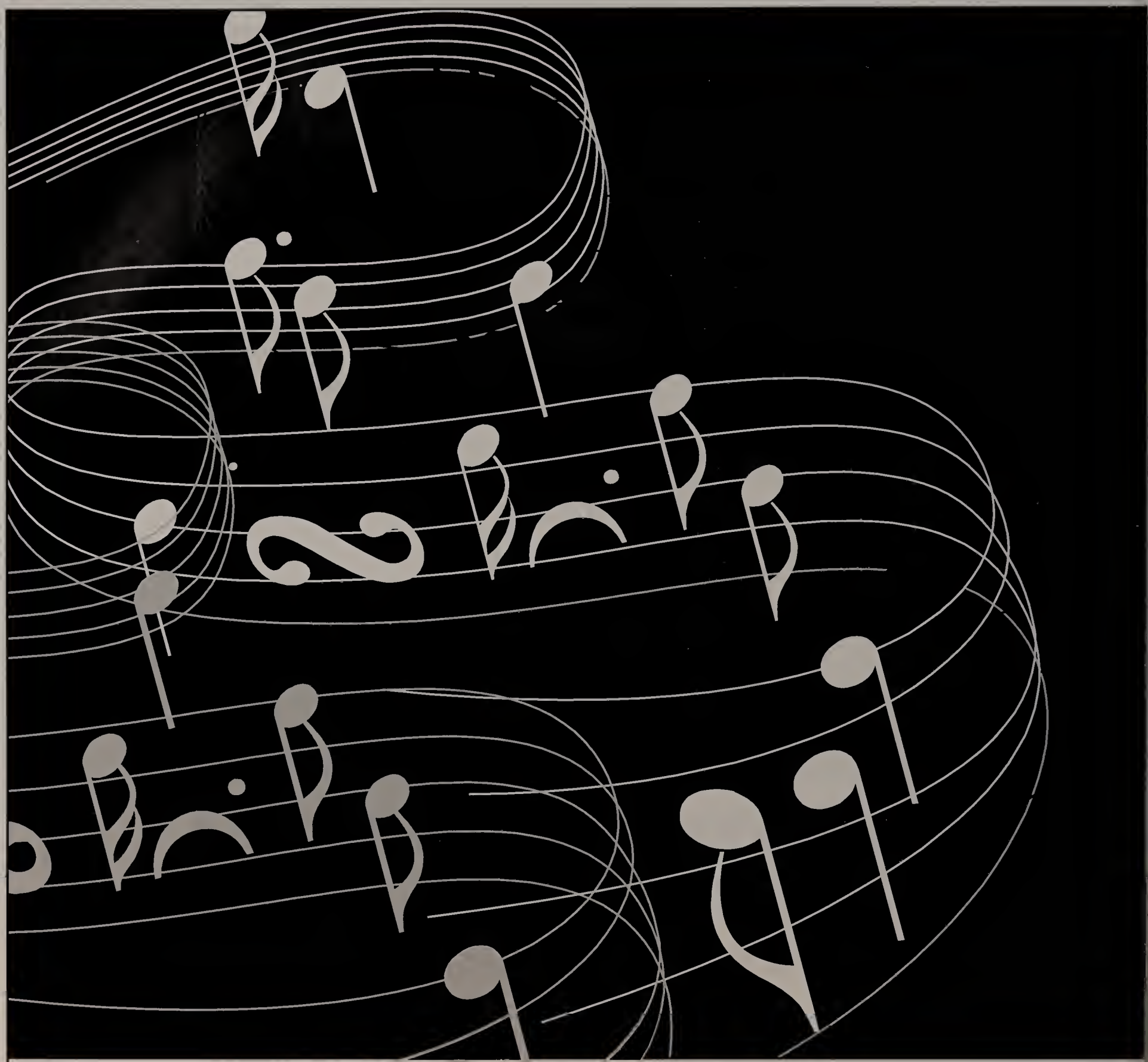

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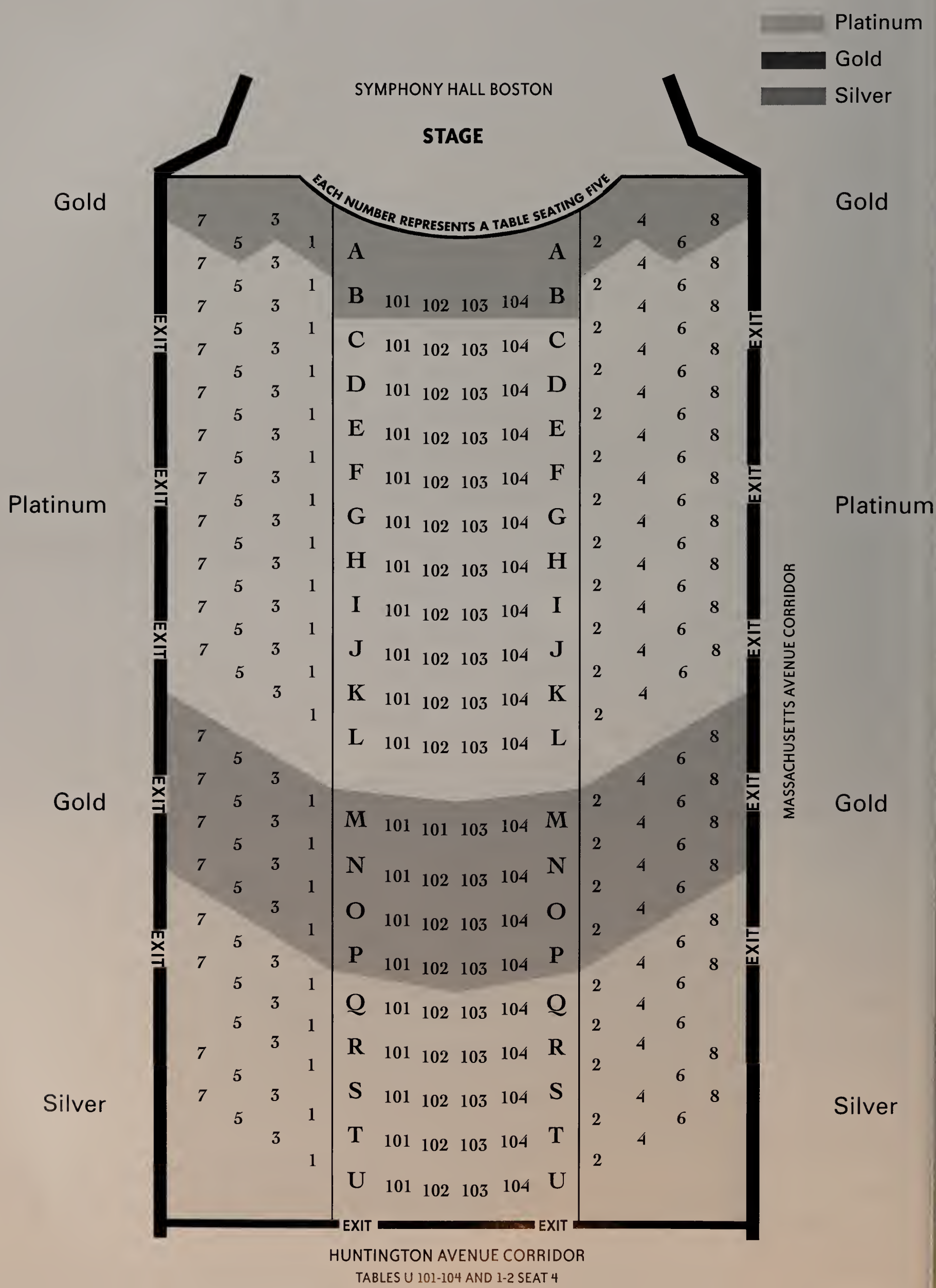

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